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ABSTRACT

Teaching journalism to produce a bilingual newsletter is an effective way to improve the writing abilities of Hispanic high school students in English and Spanish. Additionally, the creation of a bilingual newsletter can increase the students' awareness of and participation in community issues. This project paper analyzes why teaching journalism is valuable and outlines what kinds of skills the students can gain. The use of computers in the writing classroom is examined. A 10-day curriculum offers teachers lessons on how to implement a newsletter in their own classrooms. Appendixes present a list of rules for interviews, an interview evaluation sheet, a newsletter style guide, advice on taking photographs, a general advertising contract, advertising rules, practice sheets for advertising, two sample texts for use with "Pagemaker"(TM) software, and a sample newsletter. Contains 19 references. (Author/RS)

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ED 402 611

ENHANCING WRITING SKILLS IN ENGLISH AND SPANISH: A BILINGUAL NEWSLETTER FOR HISPANIC HIGH SCHOOL STUDENTS

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by

MIA JANE BERTELSEN

A PROJECT

Presented to the Interdisciplinary Studies Program: Teaching
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"Enhancing writing skills in English and Spanish: a bilingual newsletter for Hispanic high school students," a project prepared by Mia Jane Bertelsen in partial fulfillment of the requirements for the Master of Arts in the Interdisciplinary Studies Program: Teaching. This project has been approved and accepted by:

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Mia Jane Bertelsen

for the degree of Master of Arts

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to be taken December 1996

Title: ENHANCING WRITING SKILLS IN ENGLISH AND SPANISH: A BILINGUAL NEWSLETTER FOR HISPANIC HIGH SCHOOL STUDENTS

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Teaching journalism to produce a bilingual newsletter is an effective way to improve the writing abilities of Hispanic high school students in English and Spanish. Additionally, the creation of a bilingual newsletter can increase the students' awareness of and participation in community issues. This project analyzes why teaching journalism is valuable and outlines what kinds of skills the students can gain from this class. The use of computers in the writing classroom is examined. A ten-day curriculum offers teachers lessons on how to implement a newsletter in their own classrooms.

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CHAPTER I

INTRODUCTION

The purpose of this project is to introduce basic notions of teaching writing and desktop publishing to Hispanic high school students so that other teachers may use the ideas presented here to create bilingual newsletters in their own classrooms. The major principle underlying this project is that teaching journalism to produce bilingual newsletters is an effective way to improve Hispanic high school students' writing abilities in both English and in Spanish.

This project will begin by examining why journalism is a worthy subject to teach students and what kinds of skills can be gained in the process. I will review what other educators have done in this area and report their findings. Next, the merits of using computers to teach writing will be discussed. Creating a newsletter will be explained, specifically detailing how to teach writing, interviewing skills, photography, advertising, and computer graphic layout. In conclusion, this project will provide a step-by-step, ten-day curriculum and production schedule to help teachers start a newsletter in their own classrooms. While these lesson plans are designed for teaching a specific audience, bilingual Hispanics, the general principles and techniques discussed should prove useful to teachers in other instructional contexts as well.

In the public school system the journalism class is an elective course in which the students publish the school newspaper. The students who form the newspaper staff are often the higher-skilled, college-bound students.

Though many in the general student body may have an interest in the class and hear about the fun the staff has interviewing people and working late to produce the next edition, few Hispanics, especially students who have limited English abilities, sign up for this class. This is unfortunate because my survey of the relevant literature, along with my own teaching experience, shows that journalism would be the ideal class to improve the writing abilities in English and Spanish for these students as well as to help them participate in the discussion of community issues.

The Benefits of Journalism

The journalism class should be recognized as an essential part of the high school curriculum and not be regarded as an "extra." Six reasons are presented here to illustrate the importance of journalism classes and the skills students can gain.

1. The skills that students learn in order to produce a publication are valuable. Journalism makes students use the higher-order skills in Bloom's Taxonomy (1956) such as evaluation, synthesis, and analysis on a regular basis. Evaluation occurs when writers think about whether their peers will find the articles interesting and truthful. Synthesis happens when writers construct meaning from their notes and observations. Analysis is needed to break the story into parts to find a logical order and relationship among elements in the story. "Journalism education at every level, from junior high onward, has always placed the highest premium on those higher-order abilities. Reporters, even student reporters, must be able to do much more than listen and repeat: they must understand, evaluate, reconstruct, and communicate clearly, or else their efforts are wasted" (Dvorak, Lain & Dickson, 1994, p. 23).

2. Studies have shown that students who have participated in high school journalism classes score higher on standardized tests. The ACT assessments measuring general education in 1987 found that 1,200 college freshman from 18 colleges and universities who had high school newspaper or yearbook experience had higher writing scores than other students (Dvorak, Lain & Dickson, 1994).

This finding also holds true for minority students. "Journalism students from African-American, Hispanic, Asian-American, and Native American backgrounds did better than other students on the Language and Composition Examination (Advanced Placement test). For one thing, 68.8 percent of them passed the exam...in contrast to 60.7 percent of all test takers" (Dvorak, Lain & Dickson, 1994, p. 56).

3. Teachers are constantly looking for new ways to teach writing and find new writing topics that could interest and inspire their students. The writing experiences that journalism students undergo provide realism, relevance, timeliness, and appropriateness (Dvorak, Lain & Dickson, 1994). Students as a group choose the story ideas, and the teacher acts as a moderator for the discussion instead of being the main source of ideas.

In contrast, the traditional writing class has papers which are composed specifically for the teacher to read and grade. Many times the topics have no other purpose than to practice writing with no intended audience other than the teacher (Cohen & Riel, 1986). This can make writing very boring and tedious for both students and teachers. Journalism takes writing one step further because the audience is not only the editor or teacher, but the entire school who will read the article. Students are able to choose topics they care about and have a wider audience to remember when writing. Students

become experts on their topic through their research and gain confidence in their abilities. Combined with their interest in the topic and their research, the amount of time and effort invested in writing is likely to increase.

Cohen and Riel (1986) emphasize the importance of an audience other than a teacher for students' writing. They found that when two seventh-grade classrooms wrote essays to each other on a computer network, the quality of their writing improved when it was intended for their peers rather than for a grade. "After the papers were scored the teachers were surprised to learn that they had scored the essays written to peers on the computer network higher than those written for a midterm exam" (p. 13).

Parents and teachers alike have learned that when adolescents perform for their peers, they are much more concerned about the quality of their work and others' opinions of it.

5. Journalism is valuable as a core curriculum class because it supports the basic ideas of the Whole Language Learning Theory because both have students make sense out of language using context (Pérez, 1994). "The emphasis is on understanding the messages, rather than on phonics or linguistic analysis" (p. 76). Mills and Clyde (1990) explain the basic assertions of the Whole Language teaching philosophy: Whole Language highlights authentic speech and literacy, encourages risk taking, gives students a choice, allows students to learn from each other, and diversifies the roles of the teachers.

The application of Whole Language concepts to journalism activities shows how these two are compatible.

• Journalism is authentic because the writing, interviewing, and production of the paper have a real purpose: to provide information and to

entertain the readers. Students are not graded by the teacher on each article they write, advertisement they design, or page they lay out. The true evaluation comes from the readers who either like or dislike their work.

• Journalism encourages risk taking. If the students did not try out new ideas for stories or page layout, the paper would become boring and their audience would lose interest.

• Journalism gives students a choice in their writing because the newspaper is created by them and can include almost any topic of importance to their age group.

• Journalism also promotes cooperative skills. The students learn from each other because the newspaper cannot happen unless everyone works together.

• The last assumption of Whole Language is that the teacher has a varied role as an editor, advisor, reader, and coworker. The teacher must be part of the team to make sure deadlines are met, as well as be a leader to guide the students to reach their goals.

6. Journalism students use their skills outside of the school and in the community. Many article topics require that writers interview persons outside of the school. For example, in the case of a new 18-and-under salsa dance club that gives discounts to students, the student reporter would have to contact the owner to gather information for the story. The Hispanic reporter would learn about interviewing and writing an article as well as what it is like to be a Hispanic business person in the community. The goal beyond improving the writing abilities of Hispanic students is to help them to become involved in community issues. By writing articles of importance to the Hispanic community, the teacher will help students learn about ways they

can get involved and make their own contribution to society.

CHAPTER II

REVIEW OF NEWSLETTERS AND MEDIA PROJECTS IN OTHER SCHOOLS

It is important to learn from other educators' experiences in teaching journalism because it is an ideal way to improve skills in many different classes. This chapter describes the experiences of two teachers whose students have benefited from integrating journalism into their classes.

Spanos (1992) started a class newsletter for his university Spanish Culture course in response to his students' requests. "Little did I know that this task would promote much more interactive and inquiry-centered learning than the rote or formal type of learning around which my teaching at that time revolved. Only later did I realize that publishing a newsletter is an effective means of promoting integrative learning" (p. 443). *La Voz Española* is published twice each quarter and contains stories that center around the culture and current events of Spanish-speaking countries. Spanos found that the newsletter was an effective way to get students to work together. In the real world, on-the-job writing tasks are often done by more than one worker. For this reason, Spanos believes that it is good to have the students write in groups because it provides them with an authentic writing context. He also discovered that the students had much more enthusiasm for their writing in the newsletter because they chose topics to which they had a personal commitment.

Coonrod Martínez (1995) transformed her third-year Spanish composition and conversation course to teach her students writing for the media. "Students learn journalistic writing while improving their grammar and the ability to express themselves"(p. 349). Her students indicated that the "media" part of the course was what made them interested in taking the class.

Part of the class required the students to do on-site observations of local television, radio, or newspaper production in the community. "In my experience the observation exercise proved to be one of the most successful aspects of the class because students learn from each other and by being personally involved"(p. 350). Her students found satisfaction in this class because they learned skills that they can apply to real life and future jobs in journalism or other writing careers.

CHAPTER III

TEACHING WRITING USING COMPUTERS

Without a doubt, the computer has become an indispensable tool in the production of print media such as a newsletter or newspaper. Unfortunately many teachers remain hesitant to introduce computers in the writing classroom because of a lack of computer training or established habits of teaching with only pencil and paper. My proposal aims to counter this inertia by providing teachers with specific skills and lesson plans that show how to make computers a permanent part of the writing curriculum.

Computers can help students become better writers in English and Spanish in many ways. Above all, computers are excellent tools for writers because they facilitate the writing process, making it easier to revise, reorganize, reformat, and read a composition. "The writing process involves several activities, including planning, composing, revising, and editing that are recursive rather than linear in nature and often occur simultaneously" (Montague, 1990, p 20). Students might be reluctant to make changes in essays written without computers because of the increased work it could cause. Computers are also a good use of time because typing, once learned, is faster than writing things out by hand.

Word processing programs are designed to encourage writing because the words that appear on the computer screen are easily read and can be enlarged or formatted to the writer's tastes. The dictionaries, thesauruses, spell checkers, text formatting programs, and text editing programs make it easier for the student to improve any essay with just a few key strokes. These special features in the word processing programs are available in Spanish and English.

Many educators think that computers help to increase the quality of their students' writing. Erickson Griffiths (1989) found that creating a computer writing lab in her school helped to improve the writing scores of high school freshman by 22 percent in one academic year. "All teachers agreed that the primary value of writing on computers was the increase in amount and quality of revisions" (p. 4). In a study conducted in Hong Kong at the college level, writing was taught to two different classes with the same teacher. One class was taught using computers and the other was taught with the traditional pencil-and-paper method. Data suggest that the use of computers is a vast improvement in the process-oriented approach to writing. Those who learned with computers particularly enjoyed the opportunity to revise their work in this way and were more positive about the progress of their writing than the traditionally taught students (Chadwick & Nigel, 1989).

The editing process is much easier and faster with a computer and a printer because the student can print out a draft, get feedback, and return immediately to the computer and make changes. Thus the students are more encouraged to share their work in progress, and the computer makes the work much more readable than if it were written by hand. The final printed version of the essay or story looks professional, and this presentation can make the students' work more meaningful and valuable to them (Montague, 1990).

It is important to note that just placing a student in front of a computer will not improve writing. Carefully planned instruction is needed to see improvements in writing. Familiarity with keyboarding is helpful because a lot of time can be saved if the students can type quickly. Therefore, the unit

lesson plan in this project includes a component that addresses computer literacy.

CHAPTER IV

CREATING THE NEWSLETTER

Student Profile

This chapter provides a general guide on how to begin creating the newsletter. My work has been designed to meet the needs of high school Hispanic students who come from a wide variety of backgrounds; some are recent immigrants, while others were born in the United States and grew up in a bilingual and bicultural household. Their abilities to speak and write in Spanish or English may vary. My objective is to mix students who have different levels of ability so that they can learn from each other, as well as from the teacher. Therefore, if students can only speak or write simple sentences in English or Spanish, they will receive enough help in the weaker language to be successful in the newsletter. Students who speak an indigenous language as their native tongue will have to be proficient in Spanish or English before participating. Another requirement of these students who speak either English or Spanish is that they have an interest in learning journalism and are committed to producing the newsletter, since the main objective of this class is to improve these students' writing abilities in English and Spanish and additionally to increase their awareness of and participation in community issues.

Background

I have taught journalism in the above context for three consecutive summers. The students participated as workers in a summer job format rather than the traditional school setting. The curriculum in the appendices can be used to create a work experience for the students or it can be used as a class. The advantage of implementing this curriculum as part of a summer

job is that there is more time to dedicate to the newsletter and more editions can be published. Each summer we published *La Raza Report* four times and we enjoyed a low student-to-teacher ratio, which provided the students with a lot of individualized help. Teachers need to have excellent writing and reading skills in both English and Spanish to carry out this project since it is a challenge for the students who participate.

Whether the format of the class is to produce a newspaper or a newsletter, the results are similar. I chose the newsletter format because it does not require as many stories to be written as a newspaper, since the space for stories in a newsletter is less. The newsletter is generally the same size as notebook paper, 8.5" by 11". The smallest newspaper is generally 11" by 16", thus providing more space for stories. Both formats teach the students valuable skills in writing, interviewing, and layout, among others. I have created newsletters with my students due to the more affordable cost of photocopying than having a newspaper printed. Many schools already have an established newspaper thus a newsletter will not directly compete with the school newspaper.

Some specific details about *La Raza Report* were that we had three teachers, a staff of ten students, and for each edition we produced an eight-page newsletter.

Pre-writing

The writing process for a newsletter is no different from writing compositions in general. Writing instruction must begin with the pre-writing exercises, the first step of which generally involves gathering the students in a staff meeting to brainstorm ideas. The teacher acts as a mediator to help guide the discussion, but does not suggest ideas unless the group is at

a standstill. In *La Raza Report* we had guidelines for story ideas such as general articles, history or culture articles, creative writing pieces, and a section that listed free community resources provided in Spanish.

The development of ideas for articles should proceed from general to specific. Students need to have a well developed purpose for writing and a clear idea of who their audience is, while keeping in mind that the stories should be of importance to the Hispanic community. Teachers and students can get ideas from national topics as well as local issues. Many good themes that my students thought of included racism, citizenship, education, culture, sports, language, and religion in the Hispanic context. These ideas have been written about many times before, so it is important for students to find a new angle in approaching them. The final decision on which story ideas to use are decided by the entire staff of students including the teacher.

Once the story ideas are decided, the teacher should help each reporter plan how to approach the story. Having a clear goal in mind or reason for writing the story is essential. Knowing why and for whom the story is written is empowering to the writer (Hobson & Shuman, 1990). Specifically, the reporter must decide what questions should be asked and whom and what should be consulted to find out the necessary information. Language skills should be addressed so that any new vocabulary or functional expressions related to the story topic can be learned. The reporters need instruction on how to use the library, internet, telephone book, and on how to interview people on the telephone as well as in person. These steps form an essential part of the pre-writing process because having enough information to write the story facilitates the actual writing process. Enough time must be allowed for the pre-writing process so that students carefully

plan their work and do not skip over this part. One of the temptations of using the computer for writing is to begin the work without researching the topic sufficiently. The ease of using the screen and keyboard make some students want to dive into the work too soon (Montague, 1990).

Writing

One of the primary goals of writing instruction is to teach the students the mechanical aspects of writing so that their essays are free of errors. A traditional technique used is the grammar exercise which students often find boring and useless to help them become better writers. One of the wonderful things about teaching writing in a journalism classroom is that students learn the mechanical aspects of writing through an authentic context, namely writing for a publication. A teacher has a truly teachable moment when he or she can explain to students the proper usage of a semicolon in the sentence they wrote, and the students can learn how the semicolon makes the writing flow better than using a period. This method of learning the mechanics of writing is much better than teaching with grammar exercises because the students are ready to learn and have a need to learn properly. "Writing for real purposes demonstrates to students the need for a better understanding of the weapons in their grammatical arsenals"(Hobson & Shuman, 1990, p. 63). Greenia (1992) found that "the grammatical control we hope our students will acquire is best absorbed when writing is foregrounded as a communicative skill"(p.34). Journalism writing should never lose its purpose: communication to the readers. The reporters want to communicate their message clearly and will consult dictionaries and grammar texts so they can be understood. "Designating grammar manuals as reference tools rather than primary texts actually enhances retention of the grammar employed by the

language learners" (Greenia, 1992, p. 34). Therefore, I recommend that students begin to write, and the mechanics of writing will be learned as the need arises.

Writing in the Journalistic Style

It is not necessary that the teacher be a journalist, because textbooks are available to teach the style to teachers and students. I recommend using the books *The Associated Press Guide to Good Writing* (Cappon, 1982) and *A Concise Guide to Newspaper Feature Writing* (Friedlander, 1982).

The need to write clearly and briefly is one of the first journalistic principles to learn. Sentences must get right to the point. A lack of space is always a problem in the bilingual newsletter; printing both Spanish and English versions of each story doubles the space required. Therefore, students must be clear with their ideas and avoid long, confusing sentences.

Every time a new idea is presented, a new paragraph is created. A paragraph can be one sentence long, and this makes it easier for the writers to organize their ideas and for the reader to understand the story.

Students need to be taught to write interesting leads for their stories in order to capture their readers' attention. There are many standard leads that students can use, or they can be creative and develop their own.

The principle of the story as an inverted pyramid is another important technique to be learned. If we imagine the base of the pyramid on the top, with the narrow tip pointing down, the pyramid conceptually shows the shape the of story, which has the most important information at the beginning of the article or the base of the pyramid. The least important information is placed at the end of the story, or the tip of the pyramid. This last part of the article could be cut if there were not enough space. This way

the thinnest part of the story could be eliminated without cutting essential information.

The body of the story must contain the "Five W's" and "how": who, what, where, why, and when. These Five W's and "how" cover the basic questions that need to be answered in every story.

Once the reporters have planned their story keeping in mind these journalistic conventions, they can begin to write. They can write a story alone or in groups of two. The students enjoy sharing the work with a classmate and working together is good because it teaches them teamwork skills. Also, if they have to go out into the community to interview someone, it is better if there are two of them for their safety.

Response and revision

Response and revision are two important parts of the writing process that can be time-consuming and frustrating for teacher and reporter alike. The reporters need a firm deadline to turn in their first draft for group revision. Multiple copies of the stories are made and read by everyone, including the teacher, because response to the writing is not the sole responsibility of the teacher. The entire staff participates in reading the stories and checking for completeness, clarity, and correct grammar and spelling. The staff needs to be trained to edit stories, because the students have a tendency to read their classmates' work quickly and say, "It looks fine to me." An effective way to teach the students how to edit stories is to model the process with a story written by a student. With a transparency copy of the story and an overhead projector, the teacher can explain in detail how to approach the task of editing and show the common mistakes made by students. This group revision is a formal process that happens on the day

that the stories are due.

After each member has read all the stories and made their suggestions in writing, a discussion is held to examine the merits of each story. My students enjoy talking about the stories because they can verbally communicate some of their ideas directly to the writer. The debate can be lively at times, and the teacher acts as a moderator, directing comments to the writers.

The next step is for the students to make changes to their stories. The students are the final judges of the comments they receive and can choose which suggestions to follow. After the revisions are made, the teacher must read the stories, make more suggestions, and repeat this process until the stories are sufficiently polished. Students often get frustrated at this point because teachers sometimes do not find errors until the third reading of a story. However, this process is necessary because it ensures the highest standards for the work published.

Placing the stories

After the stories have been edited, the students can begin to place the stories on a computer layout program to design the pages. The teacher will have created a mock-up for the newsletter that designates the pages for each story and advertisement. The policy for placing stories in *La Raza Report* was to put the most well-written and interesting stories on the front page. Each story is written in English and Spanish and we always placed the Spanish version on the top to emphasize this language, because this is one element that makes our newsletter unique.

Designing the newsletter on the computer can take almost half of the time allotted for each issue. The students especially like this part of being a

journalist because they can see how their stories are integrated into the pages--- enhancing their effect not only with their careful word choice, but with the visual layout of the pages as well. This last part of creating the newsletter can be tedious; the students and teacher must edit each page carefully to check the stories once again for mistakes and make sure all the graphics, paragraphs, photographs, and lines are perfectly placed.

CHAPTER V

LESSON PLANS

These lesson plans are designed to be used by the teacher as a guide for creating a newsletter class. I would like to give credit to my coworkers Margaret Brewer and Patricia Ramos for helping me to generate many of the ideas you will find in these lessons. We used Macintosh computers and PageMaker 4.2 and ClarisWorks 4.0 to create the newsletters. The times designated for many of the activities are estimates and can be adjusted to meet the needs of individual classes. The assumption is that the students would have a working knowledge of Macintosh computers and basic typing skills, but they do not need to know the specific programs before they begin this class. The handouts in the appendices were created for the lessons, and are meant to give the teacher an idea of what information should be taught to the students. They can be changed to meet the needs of different schools and students. The lessons are to be presented bilingually because the staff is composed of students who have different linguistic backgrounds.

Lesson Plan for Newsletter, Day 1, 60-minute period, story idea generation

Objective:	To teach the students how to generate story ideas for the newsletter within a cultural context.
Time:	Activity:
15 mins.	Presentation: Explain the class rules, goals, and expectations. Give an overview of how the newsletter will function. The schedule begins with about two weeks of training and then the class will publish the newsletter once a month. Make the students take notes on all information presented in this class.
30 mins.	Presentation: Explain how to generate story ideas in a cultural context. See the discussion on story generation in Pre-writing in Chapter IV. Pass out examples of articles from newsletters and newspapers and have the students read them and look for the purpose and the audience. Discuss why the articles are good or bad from the examples of purpose and audience.
15 mins.	Practice: Have the students think of story ideas based on the class discussion and write them down. Take one of their story ideas and write out on the chalkboard all the vocabulary words you would use for this idea. Categorize the words with a semantic web and translate them so they can learn new vocabulary in both languages. Have the students turn the story ideas into the teacher at the end of the class. The teacher can compile all the ideas and place them on a bulletin board in the classroom to use during the staff meetings.

Lesson Plan for Newsletter, Day 2, 60-minute period, interviewing skills

Objective:	To teach the students how to ask for an interview appointment over the phone and how to interview that person.
Time:	Activity:
20 mins.	Presentation: Review the handouts Interviews, Appendix A, and explain in detail how to call the person, generate questions, and conduct yourself during the interview. Explain and define the new vocabulary words pertaining to interviews and translate them. Have the students generate a list of common questions you might ask in an interview situation.
20 mins.	Practice: Have the students find a partner and practice interviewing each other. One student has a role such as a movie star, mayor of a city, editor of an important newspaper, or a prison guard. First, the two students must generate appropriate questions to ask the interviewee and write them down. Next, one begins to interview the other and take notes. After they are finished interviewing, they can share results of their interviews with the class.
20 mins.	Presentation: Explain how to ask for an interview over the telephone and how to leave a message. The homework consists of two tasks: one is to call the teacher and practice asking for an interview, and the other is to call the teacher's voice mail and leave a message. Pass out the Interview Evaluation Sheet, Appendix B, and explain how the students will be evaluated. The objective of this assignment is to practice telephone skills as if the teacher were a community person. The teacher will have to schedule a time after class for the students to call. Collect the Interview Evaluation Sheets because the teacher will use them to assess the students' skills.

Lesson Plan for Newsletter, Day 3, 60-minute period, writing in the journalistic style

Time:	Activity:
Objective:	To teach the students how to write in the journalistic style.
10 mins.	Presentation: Explain to the students the difference between writing for their English classes and writing a newsletter article. See the discussion on Journalistic Style in Chapter IV. Bring in examples of newspaper articles and have students find the special features such as the short paragraphs, ideas placed in an inverted pyramid, eye-catching leads, etc.
15 mins.	Presentation: Read the Newsletter Style Guide, Appendix C, with the students and answer any questions they may have. Because the students write in English and Spanish, they need to learn the journalistic style for writing in both languages. The English portion of the Newsletter Style Guide is based on The Associated Press' *Stylebook and Libel Manual.*
35 mins.	Practice: Take one of the story ideas mentioned in Day 1 and write out notes as if the students had interviewed someone on the topic and were ready to write a story. Have the students practice writing the story in the journalistic style using the notes you created. Keep the story short and simple, as this is an exercise in composing a news story to ensure that all the basic elements of a are included. Have them finish this story for homework.

Lesson Plan for Newsletter, Day 4, 60-minute period, photography

Objective:	To teach the students how to take good pictures to accompany their stories.
Time:	Activity:
15 mins.	Presentation: Explain how a story can be improved by communicating the message with a graphic or a picture. The goal is to have a picture or a graphic with every article the students publish. The students need to take a camera and a roll of film with them to every interview. Pass out the bilingual handout Photographs • Fotografías, Appendix D, and read it with the students.
15 mins.	Presentation: Demonstrate examples of good and bad photographs to the students in a slide show. Let them discover the criteria for good photography through a discussion. Explain to them the common errors of photography, such as cutting off the hands or feet of the subject, not checking the background and having trees grow out of the subject's head, and how to choose if the picture should have a vertical or a horizontal orientation. See the book *Photography* (London & Opton, 1994) for more information.
15 mins.	Practice: Have the students look through current magazines, newsletters, and newspapers and evaluate the photographs based on what they learned. It is surprising to find that in many professional publications, the photography has many basic mistakes. Let a few students share their findings with the class.
15 mins.	Presentation and Practice: Show the students how to use the staff cameras and load the film. Let them practice by taking pictures of their classmates. The teacher may want to plan a time outside of class to take pictures of each student and make staff press passes for the newsletter.

Lesson Plan for Newsletter, Day 5, 60-minute period, Advertising

Objective:	To teach the students how advertising will be sold in the newsletter and how to determine effective layout for an advertisement.
Time:	Activity:
15 mins.	Presentation: Explain how to sell advertising in the newsletter using the advertising handouts, General Advertising Contract and Advertising Information, Appendix E. The students will use these sheets with clients.
15 mins.	Presentation: Explain some of the basic principles of advertising to catch the readers' attention. Use the handout Advertising Rules • Reglas de Publicidad, Appendix F. Use examples from newspapers, newsletters, and magazines to illustrate the lesson.
30 mins.	Activity: Role play using the advertising handouts for the newsletter. The teacher will pretend to be a business person who wants to buy an advertisement in the newsletter. The students ask the teacher questions so that they can design the advertisement. After the teacher has given all the information the students need, they can begin to create a mock-up of the advertisement using pencil and paper.

Lesson Plan for Newsletter, Day 6, 60-minute period, page layout

Objective: To teach the students the style of the page layout in the newsletter.

Time:	Activity:
30 mins.	Presentation: Explain the importance of communication to the readers as it relates to layout. Bring in some examples of newsletters that have excellent layout and those that are boring or hard to read. The goal of the layout is to be creative, yet at the same time make it easy for the readers to read the story and understand the picture or graphic. Books that can be consulted for layout basics are *Newspaper Layout and Design A Team Approach*, (Moen, 1995) and *Contemporary Newspaper Design*, (Garcia, 1981).
30 mins.	Activity: Have the students practice page layout with newsletter cutouts before they try using the computers. First, the teacher needs to find a felt board that is the same size as the newsletter to be cut up. Next cut out the separate parts of the newsletter such as the pictures, headlines, stories, and advertisements. Place the students in groups of two and have them place the newsletter back together on the felt board with the best layout. After the students are done, the teacher can show them the original newsletter and they can discuss the differences between what they produced and what the newsletter's designers produced.

Lesson Plan for Newsletter, Day 7, 60-minute period, creating advertisements on a computer layout program

Objective: To teach the students how to use PageMaker and how to design advertisements.

For lesson plans seven to ten, the class will need to be conducted in a computer lab or the classroom will need to be equipped with computers.

Time:	Activity:
20 mins.	Presentation: Begin to teach the basics of PageMaker in the context of creating an advertisement on Ad Practice, Appendix G. The teacher reads the instructions next to the advertisement and shows the students how to create it using the computers.
40 mins.	Activity: The students create the "African Clothing" advertisement and the "HEP" advertisement in class. The teacher helps students with questions. On page two of the document, there is an example of what the advertisements should look like.

Lesson Plan for Newsletter, Day 8, 60-minute period, creating advertisements on a computer layout program

Time:	Activity:
Objective:	To teach the students how to use PageMaker and to help them learn how to design advertisements.
20 mins.	Presentation: The teacher reviews some of the basic concepts of PageMaker using Ad Practice, Appendix G, and shows them how to use the rulers to make the correct size box for "The Party Shoppe" advertisement.
40 mins.	Activity: The students work on "The Party Shoppe" advertisement and create their own advertisement using the graphics on their page. They can finish these two advertisements for homework.

Lesson Plan for Newsletter, Day 9, 60-minute period, manipulating text on a computer layout program

Objective:	To teach the students how to use PageMaker to manipulate the text and design pages with PageMaker Practice.
Time:	Activity:
20 mins.	Presentation: Explain to the students how to move the text from page to page and to format it to the newsletter guidelines: justified, Times, and 12 points tall. Show them how to add and format headlines. Teach them how to move and place graphics next to the text. Explain how to create a line and place it between the English and Spanish version of the stories.
40 mins.	Activity: Let the students work on the text activity, PageMaker Practice 1, Appendix H. The teacher is available to answer questions during this time.

Lesson Plan for Newsletter, Day 10, 60-minute period, manipulating text on a computer layout program

Objective:	To teach the students how to use PageMaker to manipulate the text and design pages with PageMaker Practice 2.
Time:	Activity:
20 mins.	Presentation: Expand on Day 9 and teach them how to use the text wrap, to create black boxes with reverse type for the headline, and how to make different lines on the page.
40 mins.	Activity: Let the students complete PageMaker Practice 2, Appendix I, during class.

APPENDIX A

INTERVIEWS

This is a very important step in gathering information for your story. Here is a list of rules you should follow:

• First, call the person to set up a time to meet. Introduce yourself and state clearly why you would like to meet with that person. Indicate how much time you will need for the interview. Ask for directions to his or her home/business if needed. Make sure to thank the person.

• Next, you must try to learn as much as you can about the interviewee. Who is he/she? What has he/she done? What are his/her likes, dislikes and hobbies?

• Write down a list of questions you will ask the person. If you have problems coming up with ideas ask a classmate or teacher.

Here are a few examples of good questions:

- How long have you been doing this?
- What are your goals for the future?
- What is one of your biggest challenges?
- How does this affect the Hispanic community?
- Do you have anything else to add that we have not already discussed?

Ask questions that require the interviewee to explain the answers in detail. Too many questions that can be answered with "yes" or "no" are a bad choice.

• Be on time to the interview! There is no excuse for being late. If you anticipate problems getting there, plan ahead so it doesn't happen. If you are going to be late, call the person. He or she may be busy and need to schedule another time with you. Remember the person is doing you a favor by agreeing to meet with you.

• When you arrive at the interview make sure you introduce yourself and shake hands. You should conduct yourself in a professional manner. No gum chewing and dress appropriately. Wait to be asked to sit down before you take a seat.

• Get directly to the point of your interview. Tell the person what type of story you are writing and begin asking questions.

• Be a good listener and show interest in what the interviewee is saying. Give the person enough time to respond to your questions. If you don't understand what was said, ask for an explanation.

• At the end of the interview give yourself a few minutes to read over your notes and make sure you understand what you wrote down. Ask the person to explain again anything that looks confusing.

• Ask for permission to call the interviewee at a later time if you have more questions. Confirm the phone number and a good time to call.

• Thank the person and indicate when the article will be published.

ENTREVISTAS

Estos pasos son muy importantes para recopilar información para escribir un artículo.

Las siguientes son algunas recomendaciones a seguir:

• Primero, llama a la persona para pedir una entrevista. Preséntate y explica claramente el motivo de tu visita. Menciona cuánto tiempo te tomará para la entrevista. Pide la ubicación en caso de no saber cómo llegar al lugar de la cita. No olvides agradecer su cooperación.

• Posteriormente, aprende un poco acerca de la persona. ¿Quién es? ¿ Qué ha hecho? ¿Cuáles son sus gustos y pasatiempos?

• Escribe una lista de preguntas que usarás durante la entrevista. Si tienes problemas para plantear las preguntas, pregúntale a tu compañero(a) o maestra.

Estos son algunos ejemplos de preguntas que puedes usar:

¿Cuánto tiempo tiene desarrollando su trabajo?
¿Qué efecto tiene en la comunidad hispana?
¿Cuáles son sus metas para el futuro?
¿Tiene usted algo que agregar que no hayamos discutido?

Estas preguntas necesitan ser respondidas en detalle, no basta con un simple "sí" o "no".

• Sé puntual en la entrevista. No hay ninguna excusa para llegar tarde. Si crees que tendrás problemas para llegar a tiempo a tu cita, planifica con anticipación para que esto no suceda. Si vas a llegar tarde a una cita, contacta con la persona tan pronto como te sea posible. El entrevistado puede estar ocupado y probablemente aplazará la cita. Recuerda que te está haciendo un favor al aceptar reunirse contigo.

• Cuando llegues al lugar de la entrevista, preséntate una vez más y saluda a la persona. Debes manejar la situación de una manera profesional. Vístete de manera adecuada y jamás mastiques chicle. Espera a que seas invitado a sentarte antes de tomar asiento.

• Sé preciso y directo en la entrevista. Describe el tipo de artículo que estás escribiendo y empieza a plantear las preguntas.

• Sé un buen oyente. Deja suficiente tiempo para que el entrevistado pueda

responder a tus preguntas. Si no entendiste lo que dijo, respetuosamente pídele que te lo explique otra vez.

• Al final de la entrevista, revisa tus notas y asegúrate de que todo sea entendible. Si algo aparece confuso, vuelve a preguntar.

• Pregunta si es apropriado llamarle por teléfono en caso que necesites más información. Anota su teléfono y la hora apropiada para llamarle.

• Agradece su cooperación e indica el día que va a ser publicado el artículo.

APPENDIX B

INTERVIEW EVALUATION SHEET

You will be rated on a scale of 1 to 5. Anything below a 3 will have to be practiced before starting an interview. La evaluación está basada en una escala del 1 al 5. Una calificación menor de 3 indica que debes practicar antes de empezar una entrevista.

Asking for an Interview • Pedir una Entrevista

1. Politeness • cortesía
   1 2 3 4 5
2. Enthusiasm • entusiasmo
   1 2 3 4 5
3. Can the journalist be easily understood (clarity of speech) • ¿Se le puede entender bien al periodista? (Claridad del idioma hablado)
   1 2 3 4 5
4. Was the journalist's name and newsletter name stated? • ¿Dijo el periodista su nombre y el nombre del boletín?
   1 2 3 4 5
5. Did the journalist thank the person? • ¿Agradeció el periodista a la persona?
   1 2 3 4 5
6. Other comments, otros comentarios

The Message • El Mensaje

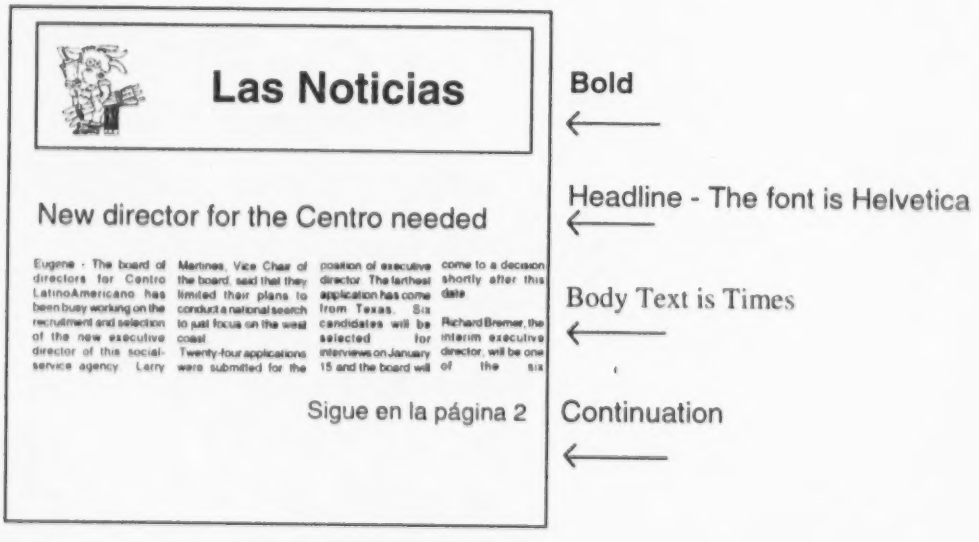
1. Can the journalist be easily understood (clarity of speech) • ¿Se le puede entender bien al periodista? (Claridad del idioma hablado)
   1 2 3 4 5
2. Was the journalists name and newsletter name stated? • ¿Dijo el periodista su nombre y el nombre del boletín?
   1 2 3 4 5
3. Was the telephone number and a good time to call left? • ¿Dejó su número de teléfono y la hora apropiada para devolver la llamada?
   1 2 3 4 5
4. Comments, comentarios

APPENDIX C

NEWSLETTER STYLE GUIDE • GUIA DE ESTILO DEL BOLETIN

Vocabulary • Vocabulario

Newsletter	Boletín
headline	título
body text	texto o cuerpo de la noticia
lead of the article	Introducción o entrada del artículo
Continuation When an article doesn't fit all on one page the end of it says "Continued on page 9"	Continuación Cuando el artículo no cabe en una página, al final de la misma se escribe: "Sigue en la página 9"
Font	Caracteres tipográficos o tipos. Es el estilo de la letra. Puede ser de Helvetica o Times.
Bold	Negrita, gruesa. Es cuando la letra está más ancha y oscura - como **Bold.**
Caption This goes below a photo and explains what is happening	Pie - Va debajo de una foto y explica lo que está pasando en la foto.


Las Noticias
Bold
New director for the Centro needed
Headline - The font is Helvetica
Eugene - The board of directors for Centro LatinoAmericano has been busy working on the recruitment and selection of the new executive director of this social-service agency. Larry Martinez, Vice Chair of the board, said that they limited their plans to conduct a national search to just focus on the west coast. Twenty-four applications were submitted for the position of executive director. The farthest application has come from Texas. Six candidates will be selected for interviews on January 15 and the board will come to a decision shortly after this date.
Richard Bremer, the interim executive director, will be one of the six
Body Text is Times
Sigue en la página 2
Continuation

BEST COPY AVAILABLE

The rules for English grammar are found in *The Associated Press Stylebook and Libel Manual.*

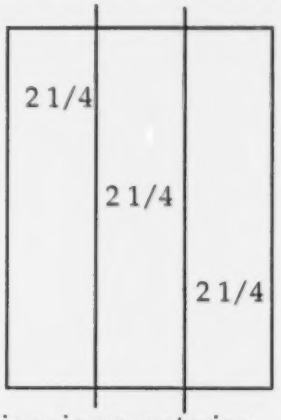
Rules for writing in English

1. Body text is 12 points, Times, justified: This is Times, 12 point.

2. Headlines are 14 or 18 points, bold, Helvetica: **This is 14 point, bold, Helvetica**

3. The area of the page to place text and graphics is 9.5 inches tall and 7 inches wide.

4. Our paper is divided into 3 columns. Each column is approximately 2 1/4 inches wide



Each vertical area is one column

5. Please use these abreviations in your stories:

Mrs. Dr. U.S.A. U.S. St. (Street or Saint) Ave.

Mr. Blvd. a.m. / p.m.

6. **Capitalize:**
ALL names of people or places
Countries
Cities
States
Days of the week (Monday, Tuesday.....)
Nationalities, Ethnicities

Books (Except for the Bible and reference books) Movies Songs Poems T.V. Programs	When writing the title or name of these things you must put quotation marks around them. "Return of the Killer Tomatoes" or "The Tales of Huckleberry Fin"

7. Spell out all numbers below 10 "She has a daughter who is five-years-old."

8. If a sentence begins with a number, spell it out "Twenty students received their G.E.D. diplomas."

9. Use of quotations

Sometimes it is better to let the person you are interviewing say something in their own words rather than you summarizing what was said during the interview. Ideally each article should have at least three quotes. A quote is the exact words that a person said. Here's how they work:

Jamie told me in an interview: I have been playing soccer for ten years. I plan to try out for the national team next year. I'm definitely going to be watching the World Cup and cheering for my favorite team.

This is how you would write it:

"I have been playing soccer for ten years," Jamie said. "I plan to try out for the national team next year. I'm definitely going to be watching the World Cup and cheering for my favorite team."

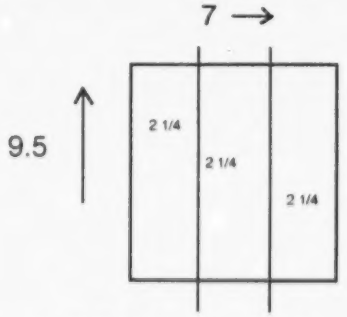
After the first sentence you need to let the reader know who is talking, so you finish the sentence with a comma / quotation marks and "Jamie said." (or equivalent expression). Now the reader knows it is Jamie talking. With the following sentences that Jamie says, quotation marks are only needed because you have established that Jamie was speaking.

Reglas para escribir en español

1. El texto está en Times, 12 puntos, justificado (alineado). Esto es Times, 12 puntos.
2. Los títulos están en Helvetica, bold, 14 ó 18 puntos.

Esto es Helvetica, bold, 14 puntos

3. El fondo del boletín para poner artículos y gráficas es de 9.5 pulgadas de altura y 7 pulgadas de ancho.
4. El boletín está divido en tres partes verticales que se llaman columnas. Cada columna es de aproximadamente 2 1/4 pulgadas de ancho.



5. Use la abreviación E.E.U.U. para los Estados Unidos cuando se requiera una palabra más corta.

6. Escriba siempre en minúscula:

idiomas - español
nacionalidades - mexicano, japonés, chino
días de la semana - lunes, martes.....
meses - julio, agosto

7. Escriba siempre con mayúscula:

Nombres de personas, países, ciudades, etc... (López, México, Los Angeles)

8. En español el uso de las comas es igual al inglés con excepción del siguiente caso: siempre la coma va después de las comillas.

"Yo he leído muchos libros", dijo Julio.

En inglés es:

"I have read many books," Julio said.

APPENDIX D

PHOTOGRAPHS • FOTOGRAFIAS

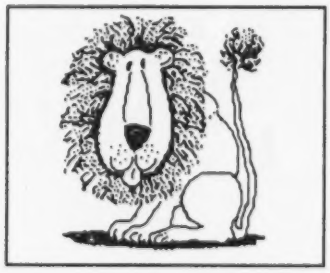
Some of your stories may need a picture to communicate your message better. If you use a camera you must remember to treat it with care and not lose it. Here are some rules concerning the use of the cameras:

A veces los artículos mejoran al agregar fotografías para comunicar un mensaje. Si usas una cámara, tienes que recordar cuidarla y no perderla. A continuación ofrecen algunas reglas acerca del uso de las cámaras:

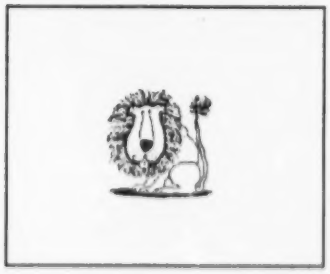
- With each photo assignment you need to take all the pictures that are on your roll.
  Para cada artículo tienes que usar todas las fotografías del rollo.

- It's important to get a clear picture that focuses in on the subject. Take your pictures as close as you can to the subject.
  Es importante tomar una fotografía que enfoque claramente la persona u objetivo. Toma las fotografías tan cerca como puedas.

Looking through the camera. Mirando por la cámara



This is a good picture because it is close enough to see detail.
Esta es una buena fotografía porque se puede ver detalladamente al león.



This is a bad picture because the lion is too far away to see the detail.
Esta es una mala fotografía porque el león está demasiado lejos y no se ve en detalle.

APPENDIX E

General Advertising Contract •Contrato General de Anuncios

Looking Glass & the High School Equivalency Program
1685 East 17th Ave., Eugene, Oregon 97403
(541) 346-0884

Today's Date / Fecha _____
Name / Nombre_____
Address / Dirección_____
City / Ciudad_____State / Estado_____Zip / C.P._____
Phone / Teléfono_____

Ad size / tamaño del anuncio (circle one / escoja uno)	2x1	2x2	4.5x2	4.5 x2.5
Date ad to run / fecha en que el anuncio se publica	Oct. 1		Nov. 1	Dec. 1
Cost per issue / Precio por edición_____				
Total Cost / Precio total_____				

Instructions for design of advertisement. Please provide any logós needed for the ad at this time / Instrucciones para el diseño del anuncio. Por favor incluya los logotipos necesarios para el anuncio:

_____ Advertisers signature / Firma del cliente

_____ Ad representative's signature / Firma del representante de anuncios

Advertising Information / Información de Publicidad

Our school will be producing bilingual newsletters on the following dates:
Nuestra escuela publicará boletines bilingües en las siguientes fechas:

October 1 / 1 de octubre
November 1 / 1 de noviembre
December 1 / 1 de diciembre

The prices are per issue:
Los precios por cada edición son:

2"x 2" $7.00	4.5"x 2" $10.00 Business card size Tamaño de tarjeta de negocio

4.5"x 2.5"
$12.00

2"x 1"
$5.00

We appreciate your support. We will send you a bill after the publication date.
Agradecemos su apoyo. Le mandaremos la factura después de publicar el boletín.

APPENDIX F

ADVERTISING RULES • LAS REGLAS DE PUBLICIDAD

- The main idea of an advertisement is to clearly communicate your message to the reader. Always remember this main idea when creating a new advertisement. Don't sacrifice this main idea for creativity.

  El objetivo principal de un anuncio es comunicar claramente el mensaje al lector. Siempre debes tener esto en claro al crear un nuevo anuncio.

- You have less than three seconds to get the reader's attention. Make the advertisement easy to read and give the reader a reason to stop and read it.

  Tienes menos de tres segundos para captar la atención del lector. Escribe el anuncio de una manera fácil de leer y ofrece al lector una razón para leerlo.

There are three elements to a good advertisement
Todo buen anuncio tiene tres elementos

1. It offers something to the reader • Ofrece algo al lector
2. It has benefits for the reader • Tiene un beneficio para el lector
3. It is easy to read and understand • Es fácil de leer y entender

- The headline is an important part of the advertisement. It should have key words that clearly describe the product. The headline should be big and bold in relation to the rest of the advertisement.

  El título es una parte importante del anuncio. Necesita ser escrito con palabras claves que describan claramente el producto. El título debe ser escrito con caracteres tipográficos grandes y gruesos en comparación con el resto del anuncio.

- The artwork or ilustration should take up at least half of the space of the advertisement. If there are two graphics, one should be larger than the other. The headline and the artwork should have the same message.

  El arte o ilustración debe ocupar por lo menos la mitad del espacio del anuncio. Si hay dos ilustraciones, una debe ser más grande que la otra. El título y el arte deben tener el mismo mensaje.

Source: Antin, T. (1993). *Great Print Advertising Creative Approaches, Strategies, and Tactics*, Canada: John Wiley & Sons, Inc.

APPENDIX G
AD PRACTICE

Create an ad for a new African clothing store. Please follow these instructions:

1. Make the box around the ad 4 points wide
2. Place elephants at top with the store name: African Clothing, Inc.
3. Type the text: "Come to our grand opening July 20th. Bring in this coupon and get 10% off all merchandise."
4. Place the store address: 7765 East 19th, Eugene, Oregon
5. Place the phone number at 18 points 899-7654

Haz un anuncio para una tienda de ropa africana. Sigue estas instruciones:

1. El cuadro del anuncio debe tener 4 puntos de ancho
2. Pon los elefantes y el nombre de la tienda primero: African Clothing, Inc.
3. Escribe: Come to our grand opening July 20th. Bring in this coupon and get 10% off all merchandise.
4. Después pon la dirección: 7765 East 19th, Eugene, Oregon.
5. Incluye el número de teléfono en 18 puntos: 899-7654

Next we are going to create an ad for H.E.P.

1. Place the H.E.P. logo in the left hand corner of the box
2. Make the box 2 points wide
3. Place the text: The High School Equivalency Program is accepting applications for the Fall Term. We are a G.E.D. Program open to migrant farmworkers and their children.
4. Place their phone number in bold, 18 points: 346-3531

Ahora vamos a hacer un anuncio para H.E.P.

1. Pon el logotipo de H.E.P. en la esquina izquierda del cuadro
2. Dibuja el cuadro con 2 puntos de ancho
3. Escribe el siguiente texto: The High School Equivalency Program is accepting applications for the Fall Term. We are a G.E.D. Program open to migrant farmworkers and their children.
4. Pon el teléfono en letras negritas, 18 puntos: 346-3531

African Clothing, Inc.

Come to our grand opening July 20th.
Bring in this coupon and get 10% off all merchandise.
7765 East 19th, Eugene, Oregon
899-7654

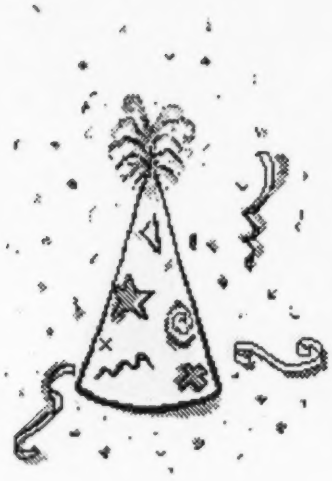
- These are examples of what your ads could look like.

- Estos son ejemplos de los anuncios.

HEP

The High School Equivalency Program is accepting applications for the Fall Term. We are a G.E.D. Program open to migrant farmworkers and their children.

346-3531



Make an ad for a party supplies store

1. Make the box 4 inches wide and 2 inches tall
2. Reduce the party hat graphic and put it in the left hand corner
3. Put the store name in bold, 18 point letters: The Party Shoppe
4. Place the text: Don't forget to stop at the Party Shoppe the next time you have a celebration.
5. Place the phone number in 24 points and bold: 432-9876.

Haz un anuncio para una tienda de artículos para fiestas

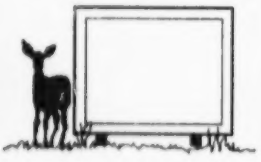
1. El cuadro del anuncio debe tener 4 pulgadas de ancho y 2 pulgadas de alto
2. Reduce la gráfica del sombrero y ponlo en la esquina izquierda
3. Escribe el nombre de la tienda en negritas y de 18 puntos: The Party Shoppe
4. Escribe el siguiente texto: Don't forget to stop at the Party Shoppe the next time you have a celebration.
5. Escribe su número de teléfono de 24 puntos y negritas: 432-9876

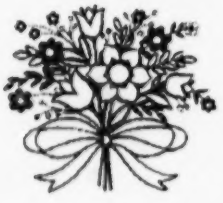
The Party Shoppe

Don't forget to stop at the Party Shoppe the next time you have a celebration.

432-9876

Design your own ad using one of these graphics. Make the box 2 inches wide by 4 inches tall
Diseña tu propio anuncio usando una de estas gráficas. Dibuja el recuadro del anunico 2 pulgadas de ancho y 4 pulgadas de alto.





APPENDIX H

PageMaker Practice 1

Fiesta Latina promises to be another celebration you shouldn't miss
By Mia Bertelsen

Eugene - In it's third year, Fiesta Latina has grown into a popular community event which celebrates Cinco de Mayo with mariachi music, piñatas, fun and authentic Latin American food. Organized by Adelante Sí, Fiesta Latina will be held May 5-6 in the Whiteaker neighborhood under the Washington/Jefferson bridge on First St. and Washington St.

Friday's activities begin at 4:00 p.m. with dancers from Jefferson Middle School. "Mariachi Nuestro" will entertain the crowds at 6:00 p.m with lively Latin American music that reflects the vibrant Hispanic culture. Caliente, a local salsa band, will conclude the night's activities beginning at 7:45 p.m. Don't forget to bring your dancing shoes because there will be quebradita and salsa contests for those talented dancers.

Saturday has 100 piñatas to break and a special city bus which acts as a stage for children. A salsa dance party with Latin Expressions at 8:00 p.m. will conclude the event.

La cocina (the kitchen) has been preparing the best dishes from Latin America to sell during the celebration. Tacos, tamales, beans, rice, taquitos, empanadas and aguas will take your taste buds right into the kitchens and hearts of Latin America.

Don't miss out on the fun and take some time to celebrate the cultures of Latin America with Eugene's strong Hispanic community!

Fiesta Latina promete ser una celebración inolvidable
Por Mia Bertelsen

Eugene - En su tercer año, Fiesta Latina se ha convertido en un evento comunitario para celebrar el Cinco de Mayo con música de mariachi, piñatas, diversión y auténtica comida de América Latina. Fiesta Latina es organizada por el grupo Adelante Sí, y se celebrará el 5 y 6 de mayo en la colonia de Whiteaker que se encuentra debajo del puente Jefferson/Washington entre las calles Primera y Washington.

Las actividades del viernes empezarán a las 4:00 p.m. con un número de danza preparado por los estudiantes de la escuela Jefferson. "Mariachi Nuestro" enseguida tocará música inolvidable de América Latina a las 6:00 p.m. A las 7:45 p.m. "Caliente", un grupo local de salsa, terminará la noche con su ritmo salsero. No olviden traer sus zapatos de baile porque Fiesta Latina tendrá concursos de baile de quebradita y salsa.

El sábado comienza con 100 piñatas y un teatro mágico infantil en el autobús de la ciudad. "Latin Expression" tocará salsa a las 8:00 p.m. para terminar la celebración.

Los encargados de la cocina han estado preparando lo mejor de la comida latinoamericana. Habrá tacos, tamales, frijoles, arroz, taquitos, empanadas y aguas para traerle directamente a la cocina y corazón de América Latina.

¡No se pierdan esta oportunidad de convivir y divertirse con la comunidad latina de Eugene!

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APPENDIX I
Pagemaker Practice 2

Native American runners unite the Americas from Alaska to Argentina

By Mia Bertelsen

Eugene, OR - More than just a desire to stay in shape and cover ground drives the Native American spiritual runners to their destination of Teotihuacan, Mexico in the heart of this country. Their feet will cover the seemingly endless miles starting at Chikaloon, Alaska on May 1st. Simultaneously in Argentina, another group of runners will begin their arduous journey northward to meet in Mexico City on October 12th.

Running is a vital part of ceremonial life for Native Americans and during an inter-continental meeting of over 129 indigenous groups in 1990, a mandate was given that the eagle from the north and the condor from the south should meet. As a result the non-profit organization "Peace and Dignity Journeys" was formed to plan spiritual runs so these two symbolic birds could meet. The first inter-continental run was held in 1992 with runners starting in Peru and Alaska and meeting in Mexico. They have decided that every four years they will hold this amazing run.

Gustavo Gutierrez, the North American Coordinator of Peace and Dignity Journeys held a press conference at the University of Oregon on April 12th on his way to Alaska to begin the run. He and six runners explained the importance of this run apart from the competitive nature that runs usually have. "The whole ideas is to breakdown barriers that people have," Gutierrez said. "We have seen more and more people running, some people who have hardly run before. We have a strong tradition of being runners."

The runners will cover 20 to 70 miles per day and stop at Native American communities along the way to share cultures between indigenous nations. Some runners will cover the entire distance to Mexico City, while others will share part of the journey with them.

Their itinerary is to arrive in Oregon in June and make it to the U.S./Mexico border by August.

The amazing stamina of these runners comes from their inner desire to give recognition to the strength and survival of indigenous peoples' culture for the last 500 years.

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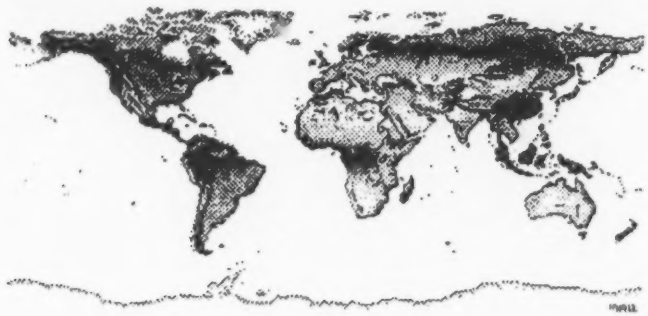

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APPENDIX J

La Raza Report

La Raza Report

Edición / Edition #1 **12 de Julio, 1996**

Un Proyecto de Enriquecimiento Académico de Looking Glass / HEP por fondos del Southern Willamette Private Industry Council
A Looking Glass / HEP Academic Enrichment Project through funds from the Southern Willamette Private Industry Council

Somos rebeldes del sistema

Por Rodrigo Hidalgo-Nieto

"Cuando la tormenta se calme, cuando la lluvia y el fuego abandonen la nación en paz, el mundo no será mundo sino algo mejor" –Subcomandante Marcos

La gente corría asustada hacia sus casas. Los helicópteros hacían un ruido infernal y los tranquilos

Continúa en la página 2

We are rebels of the system

By Rodrigo Hidalgo-Nieto

"When the storm calms, when the rain and the fire leave the nation in peace, the world will no longer be the same but something better." – Subcomandante Marcos

The people ran scared to their homes. The helicopters made a horrible noise and the quiet small towns of the state of Chiapas became a battle field. It was the first day of 1994, and the media

Continued on page 2

Arte Urbano en las Calles

Por Rosalba Montes y Antonio Thomas

Imagínate esto: escuchas un ruido y te asomas por la ventana. Hay dos jóvenes trabajando con agitación y emoción. Escuchas el sonido de la pintura saliendo de sus botes y brillando cuando hace contacto con la pared. Notas un rayo de emoción en sus ojos y jurarías que puedes escuchar sus corazónes latiendo rápidamente. Y dentro de tí piensas: Estos son los jóvenes que le han costado a la ciudad de Eugene $15,000 desde enero de 1996 para limpiar su graffiti. Es un crimen que es castigado con una multa de $505 dólares y posiblemente una sentencia de cárcel. Sin embargo, tú puedes verlo de otra manera. Estos dos jóvenes, con un poco de ayuda podrían llegar a ser unos de los próximos artistas de Eugene. Ellos están siendo pagados por numerosas compañías para que exhiban su arte urbano en edificios de compañías, letreros y autobuses.

Continúa en la página 6

Urban Art in the Streets

By Antonio Thomas & Rosalba Montes

Imagine this: you hear a noise and look out the window. There are two young males working in a flurry of excitement. You can hear the paint exploding out of their cans; it shimmers as it makes contact with the wall. You see a gleam of excitement in their eyes and you swear you can hear their hearts beating fast. You think to yourself, these are the youngsters who have cost the City of Eugene $15,000 since January 1996, in a crime that is punishable by a fine of $505 and a possible jail sentence. However, you should take another look. These two males with a little help could be the upcoming artists of Eugene. They are getting paid by numerous companies to display their urban art on company buildings, signs and busses.

In an interview we spoke with Jaime Galvez, a.k.a. "Ruin." He learned how to draw from his friends, and later he learned the process of tagging from other graf artists. Galvez grew up in Ontario, California in a large middle class Mexican family, and he recently moved to Eugene. "Tagging in the beginning was rough," Galvez said. "You were either being chased constantly by the cops or by taggers from other crews." He was arrested twice and did many hours cleaning up graffiti.

He was not discouraged, he kept

Continued on page 6

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Rebeldes continúa de la 1

pueblos del estado de Chiapas se convertían en un campo de batalla. Era el primer día de 1994 y los medios de comunicación se apresuraron a ofrecer la primicia: un grupo rebelde, el Ejército Zapatista de Liberación Nacional (EZLN) había tomado varias ciudades de Chiapas y le había declarado la guerra al ejército mexicano.

Hace poco, otro grupo rebelde surgió repentinamente. Este grupo, llamado el Ejército Popular Revolucionario, hizo su aparición en el estado de Guerrero. Esto lo hicieron principalmente en protesta por la matanza que ocurrió hace un año. En esta tragedia, 17 inocentes campesinos que defendían sus tierras fueron asesinados a manos de policías judiciales.

A lo largo de la historia de México, decenas de grupos armados se han rebelado contra el gobierno para mostrar su descontento y decir ¡Ya basta! El más célebre de los revolucionarios, Emiliano Zapata, quien fue el más grande caudillo de la revolución mexicana de 1910, es un claro ejemplo de lucha. Más recientemente, en la década de los setenta, los guerrilleros Genaro Vázquez y Lucio Cabañas se hicieron célebres por su lucha contra el gobierno, aunque esta lucha tuvo manifestaciones de apoyo del pueblo, fue aniquilado por el gobierno.

Las razones por las cuales estos grupos se organizan y se levantan son siempre las mismas: la voracidad del gobierno, que busca su propio beneficio, el hambre, la pobreza, la desesperación y la impotencia del pueblo al no poder poner fin a sus problemas por las vías legales.

El pueblo de México siempre ha tenido que aguantar a sus gobiernos, y cuando ya no puede, tiene que hacer algo. La gente se va de sus tierras, se va al "norte" a probar suerte en tierras ajenas. Tanto los inmigrantes como las guerrillas son producto de las malas actitudes del gobierno.

El gobierno mexicano ha tenido varias tretas para tratar de aniquilar a estos grupos. La mentira y el asesinato han sido algunas de ellas. Cuando el alzamiento en Chiapas ocurrió, el gobierno mexicano se apresuró a mandar una gran cantidad de tropas y armamento. A pesar de eso no pudieron aniquilar al grupo, entonces el gobierno intentó por otros medios descalificar al grupo alzado llamándolos narcotraficantes, espías extranjeros, y una avalancha de mentiras.

Ya el pueblo mexicano está cansado de tantas mentiras, tantos asesinatos, tanta impunidad y corrupción. Mientras exista todo esto, siempre habrán esta clase de grupos, que siempre estarán expuestos a la agresividad del gobierno.

Nosotros los mexicanos que estamos viviendo de este lado, debemos estar enterados de todas estas cosas que le suceden a nuestra patria. Nosotros los inmigrantes, como los guerrilleros, somos rebeldes del sistema. Ellos ya no aguantaban su situación y se alzaron en armas y nosotros tampoco aguantábamos y ya ven lo que pasó: estamos aquí luchando en estas tierras ajenas.

ARRIBA EL EZLN

Rebels continued from page 1

hurried to announce the news: a rebel group, the Zapatista Army of National Liberation had taken various cities of the Mexican State of Chiapas in a declaration of war against the Mexican army.

Last month, another rebel group suddenly arose called the Revolutionary Popular Army in the state of Guerrero. This appearance coincided with the first anniversary of the assassination of 17 peasants in the same place. The peasants were killed by federal policemen because they were defending their lands.

Throughout the history of Mexico, several armed groups have rebelled against the government in order to show that they are angry and have had enough! The most famous revolutionary, Emiliano Zapata, who was the hero of the Mexican revolution continues to be an example for the struggling rebels.

The reasons that these groups feel they must organize and fight are always the same: government greed, hunger, poverty, and the desperation of the common people who are not able to resolve their problems by legal means.

As a result, people leave their homes, and they go "north" to seek better opportunities in strange lands. The immigrants as well as the guerrillas are the products of bad government policies.

When the Chiapas rebellion happened, the government rapidly sent tons of armed troops. Despite this, they couldn't put down the

Continued on page 7

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~Las~ ~Consecuencias~ ~De Ser Un~ ~Pandillero~

¿Estás listo para morir? Si estás pensando meterte a una pandilla prepárate para un largo y doloroso camino. Todo comienza cuando te dan la "bienvenida". En esta "bienvenida", tus amigos de pandilla te comienzan a golpear por un rato. Esto lo hacen para comprobar si puedes sobrevivir en las peligrosas calles porque vas a tener que luchar por tu barrio. Algunos resisten 14 segundos, otros 20 segundos, yo aguanté un minuto.

Yo crecí en Los Angeles, en medio de la violencia de las pandillas. He visto mucha gente que ha sido balaceada, acuchillada, asesinada y muchos otros que han estado en la "pinta" (cárcel). Se oye feo ¿verdad? Pero es mucho más feo cuando te pasa a ti . Tal vez dirás: soy malo y por lo tanto tengo que darle una golpiza a alguien, pero recuerda esto, uno nunca sabe las consecuencias que esto pueda traer. Si tienes suerte, al siguiente día tendras la policía tocando a tu puerta. Pero si no la tienes, lo único que escucharás es el sonido de un disparo y de repente tu mente quedará en blanco y allí estará tu final... Probablemente te preguntes, ¿Por qué no meterme a una pandilla si de cualquier manera mi vida ya no vale nada? Pero no sabes en lo que te estás metiendo.

Yo estuve en una pandilla por seis años en Los Angeles. En esos seis años nunca salí del barrio. Era como un trabajo de tiempo completo, siempre tenía que cuidarme de las otras pandillas. Tengo bien grabada en mi mente una experiencia que paso antes de venirme a Oregon. Mis amigos estaban en una tienda de la esquina, yo fuí a saludarlos. Estábamos sentados platicando. En eso un carro pasó muy despacio, los vatos que estaban en el nos mostraron sus señas. Nosotros también mostramos las nuestras (Cada barrio tiene sus propias señas y cada pandilla, para identificarse, se las muestra a los otros pandilleros). Luego el carro dio una vuelta rápida y se dirigió hacia nosotros. Se salieron del carro y entonces la pelea comenzó.

Si, me sentía orgulloso al igual que mis compañeros porque defendimos nuestro barrio. Pero en ese

mismo día, en la noche, estaba caminando solo por las calles de mi barrio. De repente un carro frenó bruscamente y alguien gritó mi nombre y antes de darme cuenta habían disparos por todas partes como si fuera un campo de batalla. Corrí por un callejón, brinqué una cerca, pasé junto a una casa y me escondí debajo de un carro. No tuve idea como las balas no me tocaron y estoy agradecido por eso.

La vida de un pandillero no es fácil, pero algunas veces puede ser divertida pero siempre termina en lo mismo, en violencia. Yo he visto niños con un gran futuro por delante que se unen a una pandilla y de repente se vienen abajo. Yo me metí a una pandilla porque era todo lo que tenía en ese momento, era la única cosa que había que hacer, asi era el barrio donde nací y crecí.

Tú puedes decir que andar en pandillas es una cosa divertida, con las fiestas, las chicas guapas, tus cuates, y todas esas cosas. Pero también es muy riesgoso. La música y las películas hacen que la gente piense que el andar en pandillas es una cosa muy buena y padre, pero en realidad no te traerá nada bueno. Si crees que es muy fácil dispararle a alguien para matarlo, estás muy equivocado. Tengo amigos en la cárcel que están pagando su condena por haber asesinado a alguien. Ellos me confesaron que si al menos tuvieran otra oportunidad, ellos trabajarían, terminarían la escuela, o harían algo diferente. Yo no pretendo decirle a nadie qué es lo que tiene que hacer. Yo tengo experiencia estando en las pandillas, y créanme, no es algo espléndido ni nada por el estilo.

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Através de Tres Fronteras

Por Rivelino Díaz y Emma Vázquez.

Escondiéndose, nadando y caminando. Así es como algunos inmigrantes centroamericanos cruzan las fronteras. Para muchas personas de Centroamérica venir a los Estados Unidos es un sueño que quieren obtener a costa de lo que sea, sin importarles los obstáculos que tengan que enfrentar. Muchas de estas personas vienen con la ilusión de mejorar sus vidas y sobre todo ayudar a sus seres queridos a quienes dejan en su país.

Entrevistamos al jóven Alejandro Avalos, originario de El Salvador, San Salvador, que ahora vive en Eugene. Alejandro es el ejemplo de un inmigrante que tuvo que cruzar tres fronteras. Una de las razones por las que él salió de su país fue por la situación económica tan difícil de su familia, tomando en cuenta que es huérfano de padre y no tenían un salario estable del cual se mantuvieran. Viéndose obligado a ayudar a su mamá con el gasto de la casa, tuvo que trabajar en la sierrra. Otro de los motivos por la cual el vino a los Estados Unidos fue porque a la edad de tan solo14 años el gobierno quería que fuera a la guerra y hacerlo soldado para que luchara contra la F.M.L.N. (Farabundo Martín para la Liberación Nacional). La máxima preocupación que Alejandro tenía era ser asesinado en medio de la guerra civil que azotó a su país, así como vió morir a su primo. Alejandro añadió,"Las crueles imágenes que viví no se me borrarán de mi mente, porque ví morir gente inocente y reclutadores llevándose a jóvenes para la guerra con mentiras y golpes".

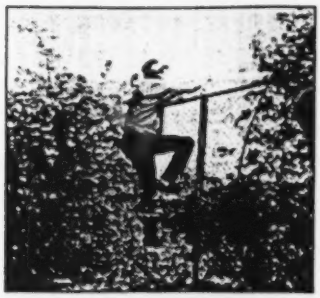
La frontera entre El Salvador y Guatemala la cruzó legalmente y sin ningún problema. La frontera entre Guatemala y México la tuvo que cruzar por un río hasta llegar a la orilla, donde esperó a una persona que lo ayudaría a llegar a los Estados Unidos. Pero después de recogerlo no hizo lo dicho y lo abandonó en Acapulco, México. Su situación allí fue mucho más difícil porque muchas personas lo vieron sospechosamente y hasta una persona lo amenazó diciéndole "retírate de aquí o llamaré a la policía". Alejandro confesó, "Nunca pensé que me discriminaran de esa manera".

Después tuvo la suerte de encontrar la manera de llegar a la ciudad de Tijuana donde tuvo que esperar algunas horas a la persona que lo pasaría. Después de haber cruzado la frontera lo fueron a dejar a la casa de sus hermanos donde lo estaban esperando.

Al mudarse a la ciudad de Eugene, Alejandro decidió ingresar a la preparatoria, donde su primer obstáculo fue no hablar inglés. Con su esfuerzo y dedicación al estudio logró graduarse este año y hablar muy bien el inglés. Alejandro dijo que regresaría a su país solamente de visita pero que nunca para quedarse.

Esta historia es una de tantos inmigrantes que vienen a los Estados Unidos con el propósito de realizar sus sueños y tener una vida mejor, pero no todos corren con la suerte de hacer sus sueños realidad y muchos mueren en el camino. "Es la realidad"

Crossing Three Borders



By Rivelino Diaz & Emma Vasquez

Hiding, swimming and walking is how some of the immigrants from Central America cross the borders. For many Central Americans, coming to the United States is a dream that they want to accomplish at any cost, and the obstacles that they face don't matter to them. Many come here with the dream of building a better life and above all helping their loved ones left behind in their countries.

We interviewed Alejandro Avalos, originally from San Salvador, El Salvador who now lives in Eugene, Oregon. Alejandro is an example of an immigrant who had to cross three borders.

One of the reasons he left his country was because of his family's economic problems. His father is deceased and his mother didn't make enough money to survive. He felt obligated to help his mother with the expenses of the house by gathering firewood in the mountains.

Another reason why he came to the United States at the age of only 14 years old was because his government wanted him to go to war and fight the F.M.L.N. (Farabondo Martin for National Liberation.) The biggest concern that Alejandro had was being killed in the middle of the civil war as he once witnessed his young cousin killed in the crossfire. Alejandro replied, "The cruel images that I lived cannot be erased from my mind, because I saw innocent people die and recruiters taking young people to war with lies and beatings."

He easily crossed the border between El Salvador and Guatemala with just a passport. At the border of Guatemala and Mexico he swam across a river until he arrived at the water's edge where he waited for a person who would help him to come to the U.S.A. But after he was picked up, Alejandro was abandoned half way through the journey in Acapulco, Mexico. His situation was even more difficult because many people looked at him suspiciously and a person even threatened him by saying, "Go away or I'll call the police." Alejandro confessed, "I never thought I would be discriminated against in this way."

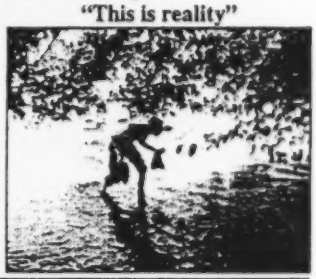
Later on he was lucky to find a way to Tijuana where he had to wait for a few hours for the person who was going to help cross. After crossing the border, they took him to his brother's house where they were waiting for him.

When he moved to Eugene, Alejandro decided to go to high school, where the first obstacle he faced was not knowing how to speak English. With his efforts and dedication to his studies, he graduated this year and now can speak English very well.

Alejandro said that he would only go back to El Salvador just to visit, but he would never stay because here he has many opportunities to study and plan a better future for himself and his family.

This is a story of one of the many immigrants who come to the United States with the purpose of achieving their dreams. Although many have good luck and their dreams come true, others never achieve their goals.

"This is reality"



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Arte continúa de la página 1

En una entrevista hablamos con Jaime Galvez, alias "Ruin". Cuando él era jóven, aprendió a dibujar con sus amigos, y más tarde aprendió el proceso de tagging (rayando las paredes) por medio de otros artistas. Galvez creció en Ontario, California proveniente de una numerosa familia de clase media, él se mudó recientemente a Eugene. "El rayar las paredes al principio es difícil, eres seguido constantemente por la policía o por los miembros de otros grupos", dijo Galvez. Él fue arrestado dos veces y tuvo que pasar muchas horas haciendo servicios comunitarios limpiando paredes.

Sin embargo, él no se desanimó. Se mantuvo trabajando duro en varias piezas que él realizó con la esperanza de que algún día llegaría su recompensa. Tuvo razón. Dos semanas antes de recibir su diploma de preparatoria, fue llamado por un negocio local que había visto su trabajo de arte para que hiciera un logotipo en la pared de su compañía. Su pieza era tan profesional que más tarde fue contratado por la compañia de ropa Fresh Jive Productions de Los Angeles. Ellos le pagaron para que diseñara el arte para su nueva línea de ropa y muy pronto estaba haciendo obras de arte para numerosas compañías. Él ahora tiene la oportunidad de usar muchos temas latinos en sus obras de arte. "Me divierte mucho trabajar con temas latinos, me da la oportunidad de hacer sentir a mi gente orgullosa".

Galvez está estudiando diseño gráfico en computadora y quiere seguir con sus regalos artísticos. Él dice que nunca va a dejar de rayar paredes, él siente que la adrenalina fluye por su cuerpo al hacerlo. "No hay mejor sensación que recibir un elogio de tus compañeros cuando terminas una pieza". Su consejo para los futuros artistas latinos es que, "Manténganlo con vida. Cualquier cosa que hagas, da lo mejor de tus habilidades y disfruta las recompensas". ¡Esta historia es un gran ejemplo de cómo un poco de ayuda puede llevarte al éxito!

La concepción errónea más grande acerca de las personas que pintan las paredes es que son delincuentes que escriben sus nombres en las paredes. La mayor parte es falso, muchas de estas personas son jóvenes artistas quienes no tienen la oportunidad de demostrar sus habilidades artísticas. A muchos de estos artistas les gustaría tener la oportunidad de tomar una clase de arte, pero no tienen el suficiente dinero para hacerlo. Nosotros como una comunidad tenemos que enfocarnos en cómo trabajar con ellos, por medio de programas, no estar en contra de ellos.

Necesitamos encontrar espacios para su arte para que dejen de dañar las propiedades privadas. Así los jóvenes artistas podrán expresarse para que otros lo vean y aprecien su arte. Antes de que juzguemos a un artista de estos, toma un minuto de tu tiempo y disfruta esta hermosa forma de arte urbano. ¡Manténlo real!

Art continued from page 1

working hard on pieces in his neighborhood knowing that some day it would pay off. He was right, two weeks before receiving his high school diploma he was called by a local business owner to do a logo on their company wall. His piece was so unique that soon he was contacted by Fresh Jive Production, a clothing company in Los Angeles. He created the artwork for a new line of clothing and soon he was doing jobs for other companies. He uses many Latino themes in his artwork. "It gives me a chance to make my Raza proud." Galvez is studying computer graphics. He said that he will never leave tagging because it is an adrenaline rush for him. There is no better feeling than getting props (respect) from your fellow taggers after you have done a nice piece. His advice for upcoming Latino artists is to "keep it live. Whatever you do, do it to the best of your abilities and enjoy the rewards." His story is an example of how hard work pays off!

The biggest misconception about taggers is that they are delinquents who scribble their names on the walls. Most taggers are gifted young artists who are not given the chance to display their artistic skills. Most of these taggers would love a chance to take art classes, but can't afford them. We need to focus on how we can work with the taggers, through programs, and not against them. We need to find spaces for them to display their art, so that property damage can stop. That way young artists can express themselves and have their art be seen and appreciated.

Before we judge a tagger, take a minute and enjoy this beautiful form of urban art. Keep it real!

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~The Consequences~ ~Of~ ~Gang Banging~

By Ernesto Arias

Are you ready to die? Well, if you're thinking of joining a gang be ready for a short trip down a painful alley. It will start with getting "jumped in" and getting beat down by your friends. They put you through this to see if you can handle it on the streets, because you will have to give up some blood for your barrio (neighborhood). Some get 14 seconds, some get 20; I got one minute. You may think you're strong with your homies around, but can you handle it on your own?

I grew up in L.A. in the middle of the gang violence. I have seen many people get shot, stabbed, killed and get locked up, and it isn't very fun when it's happening to you.

Say you're bad and go beat someone down, but remember, it will come back to you. If you're lucky you may see cops on your door the next day, or if you're not, you'll hear the pop of a gun, see a white flash and you'll be over.

You may tell yourself: Why not join a gang? My life is jacked up anyway. However you don't have any idea...

I was a gang banger in Los Angeles. For six years I never left my hood. It's a full time job. For six years I was watching my back for guys trying to take me down. For six years I fought almost every day. I remember one time before I came up here to Oregon, I saw my homies relaxing at the corner liquor store and I went to say what's up. We just sat and talked. A car passed by. Guys from another gang flashed their signs, so we threw ours. The car made a quick u-turn and came back at us. They jumped out of the car and we all just went at it.

Yeah I was proud, and so were my homies because we defended our barrio (neighborhood). But then night fell, and I was walking through the barrio alone. A car creeped to make a stop and someone yelled my name. And that's when bullets flew through the air like it was Desert Storm. I ran down an alley, through a house, and under a car. I had no idea how they could have missed hitting me, but I was glad they did.

The life of a gangster isn't easy, but it may be fun at times. It will always end up in the same old thing, violence. I have seen kids who have bright futures ahead of them join gangs, and you just see them go down hill.

I joined the gang because it was all I had at the time. It was the only thing out there to do. It was the barrio where I was born and raised. You may say banging is a fun thing, with all the parties, the fine girls, and your homeboys, but it is also a really big risk. Movies and rap music may glorify it, but the real deal is you won't get anywhere. If you think it's so easy to run up to someone, shoot them, and possibly kill them, you are so wrong. I have homies up in the pinta (prison) for murders. They all tell me if they could have just one more chance, they would work, finish school, and do something different. I'm not telling anybody what to do. I did my time as a gangster and believe me it is not something to glorify.

Rebels continued from page 2

rebels. Then the government tried to attack the rebel group by whatever means possible. The rebels were called drug traffickers, traitors, and many other lies.

The Mexican people are tired of the lies, the assassinations, the crimes with no punishment, and corruption. As long as the government continues in this way, those reactionary groups will form and subsequently be targets of government attacks.

We, the Mexican people living in this country, should be aware of all these happenings. We, the immigrants, as the guerrilleros, are rebels of the systems. We couldn't bear the situation anymore, and look what has happened, here we are struggling in these strange lands.

Emiliano Zapata

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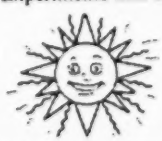

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En Busca del Sueño Mexicano

Por Luis Enrique Martell y Elena Noriega

Una tarde después del pesado trabajo que hacían en los campos de Boise, Idaho los hermanos Mike y Harris platicaban de sus problemas. Los Estados Unidos era muy pobre, y en este tiempo todos tenían problemas económicos muy severos.

Mike le dijo a Harris, "ya no soporto más esta situación. Trabajamos de sol a sol y el dinero se va muy rápido".

Harris pensativo dijo, "A veces me dan ganas de irme al sur. Dicen que en México hay mucho trabajo y es muy bien pagado. Por eso deberiamos ir".

"No es tan fácil como se dice, cruzar es casi imposible", contestó Harris.

"Hay que intentarlo", dijo Mike. "Gordon el viejito conoce a unas personas en San Diego que nos pueden echar la mano para cruzar al otro lado".

El día siguiente hablaron con su familia. "Necesitamos ir a México", le dijo Mike a su esposa Dolores. "Así mejoraremos nuestra forma de vida". Pero Harris tenía problemas convenciendo a su esposa Rose porque estaba embarazada. "Tendremos una vida mejor, obtendré un mejor trabajo. Compraremos un carro, una casa nueva, y además de eso nuestro bebé tendrá nacionalidad mexicana", le dijo tratando de convencerla.

"Yo pienso que es muy peligroso", le dijo Rose. "Un viaje de aquí para allá es demasiado lejos y tomaría varios días".

"Te prometo que cuidaré de ti y cuando lleguemos a México serás muy feliz", le decía a su esposa tratando de consolarla.

Mike miró a su alrededor y vió todas las cosas que dejaban atrás, preguntándose como iba a ser todo cuando ellos se fueran y si algún día iban a regresar. Pero él sabía que tenían que irse.

Su vecino Lawrence los llevó a la estación del ferrocarril. Con el dinero que tenían nada más podían comprar boletos de tercera clase, para ir a San Diego. Mientras ponían su equipaje en el tren Rose se sentía cansada y nerviosa y comenzó a sentir algunos dolores prenatales. Ya no podía soportar el dolor. Conforme el tren avanzaba su dolor se hacía más fuerte. Ella trataba de contenerse pero cuando menos se lo esperó el tren frenó bruscamente provocando que cayera en el piso lastimándose, y se escuchó un grito doloroso que decía, "¡AY MI HIJO!"

Searching for the Mexican dream

By Luis Enrique Martell and Elena Noriega

One evening after working hard in the fields in Boise, Idaho, two brothers, Mike and Harris were talking about their problems. The U.S. was growing very poor, and at this time everyone had severe financial problems . Mike said to Harris, "I can't take this anymore. We work from dawn to dusk and the little money we make goes so fast."

Harris had an idea and said, " Sometimes I feel like going south. They say that in Mexico there are plenty jobs for everyone. And the pay is much better than here in the U.S."

"It's not as easy as they say, Mike. Crossing the border is almost impossible, because the border patrol is worse than ever."

Mike replied, "We have to try. Gordon, the old man has worked in Mexico and he knows some people from San Diego who could help us cross the border."

The next day they talked with their families about their plans.

"We need to go to Mexico to make our lives better." Mike said to his wife Dolores.

Harris was having trouble convincing his wife Rose because she was pregnant. " We'll have a better life, I'll get a better job, we can buy a car, a house, and besides our baby could have Mexican citizenship," Harris said trying to convince Rose.

"I think it is too dangerous," she said. "Moving from here all the way to Mexico is just too much. That trip would take days."

"I promise I will take good care of you, and when we arrive in Mexico you will be very happy" he said trying to comfort his wife.

Mike went outside and looked over everything that they were going to leave behind. He wondered what it would feel like to leave, not knowing if they would ever come back. But he knew they had to go.

Lawrence, a neighbor took them to the train station. Their money bought them 3rd class tickets to San Diego. As they loaded their baggage on the train, Rose was so nervous and tired, and then she started to feel small labor pains. She couldn't bear the pain anymore. As the train was moving her pain was growing stronger. She tried to keep the pain inside, but suddenly when she least expected it, the train stopped and she fell to the floor and screamed " Oh my child!"

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This book clearly explains the basic goals of print advertising. Many examples are used from advertisements published in the *Reader's Digest* where the author worked.

Bloom, B. (1956). *Taxonomy of Educational Objectives 1: Cognitive Domain.* New York, NY: David McKay Company, Inc.

Cappon, R. (1982). *The Associated Press Guide to Good Writing.* New York, NY: Addison Wesley Publishing Company, Inc.

This book covers news writing, features, and leads.

Chadwick, S. & Nigel, B. (1989). The Revision Process in Academic Writing: From pen and paper to Word Processor. Blomington, IN: Eric Clearinghouse on Reading , English, and Communication. (ERIC Document Reproduction Service No. ED 347 525)

Writing at the college level was taught to two groups of students with the same teacher. One group used a computer and the other group used the traditional method of pen and paper. Data suggest that the use of a computer is a vast improvement in the writing process. The students who used the computers were more positive about the progress of their writing.

Cohen, M. & Riel, M. (1986). Computer Networks: Creating Real Audiences for Students' Writing. Blomington, IN: Eric Clearinghouse on Reading, English, and Communication. (ERIC Document Reproduction Service No. ED 347 524)

This article emphasizes the importance of an audience other than teachers for students' writing. Students are seldomly taught how to write for other people. The authors found that when two seventh-grade classrooms wrote essays to each other on a computer network, the quality of their writing improved when it was for their peers rather than for a grade.

Coonrod Martínez, E. (1995) Piquing Spanish-Language Students' Interest in Journalism: A Five-Point Plan. Hispania, 78 , 349-352.

The goal of her Spanish journalism course is to give language students the opportunity to apply their writing in a real-world setting. Students learn

to write in the journalistic style and go out into the community to observe journalism in action.

Dvorak, J., Lain, L. & Dickson, T. (1994). Journalism Kids Do Better: What Research Tells Us about High School Journalism. Blomington, IN: Eric Clearinghouse on Reading , English, and Communication. (ERIC Document Reproduction Service No. ED 366 995)

This book explains why teaching journalism is a valuable class for students. The authors point out how journalism students perform better on standardized tests. Skills that students can gain from the study of journalism are addressed.

Erickson Griffiths, B. (1998). We Can Do - - 22 Percent Better: Computers and the Writing Process. Illinois English Bulletin 76.3 , 35-38.

A computer lab in this high school was created to encourage freshman students to write. The lab helped to boost the percent of freshman passing standarized writing tests by 22 percent. They found that the students increased the amount and quality of the revisions in their essays while using the computers. They recommend using computers along with close teacher supervision to enhace writing performance.

Friedlander, E. (1982). *A Concise Guide to Newspaper Feature Writing.* Washington, D.C.: University Press of America, Inc.

This book explains how to write a feature story. Many examples from actual newspapers are given

Garcia, M. (1981). *Contemporary Newspaper Design A Structural Approach.* Englewood Cliffs, NJ: Prentice-Hall Inc.

This books explains step-by-step the process of designing a newspaper including all parts of the paper.

Greenia, G. (1992). Computers and Teaching Composition in a Foreign Language. Foreign Language Annals 25.1, 33-46.

Greenia explains that students' writing must focus on communication. He suggests exercises on the computer to help improve writing.

Goldstein, N. (1992). *The Associated Press Stylebook and Libel Manual.* New York, NY: Addison Wesley Publishing Company.

This manual functions as a dictionary for journalists. The correct

format and style of words used in newspapers are listed.

Hobson, E., & Shuman, B. (1990). *Reading and Writing in High Schools: A Whole-Language Approach.* Washington, D.C.: National Education Association.

This book is filled with good ideas and activities to help students enjoy writing. It explains why writing for "real purposes" is important.

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The basics of photography are explained in this book. The correct usage of the camera is outlined, how to take pictures correctly is explained, and computer photo editing is discussed.

Mills, H., & Clyde, J. (1990). *Portraits of Whole Language Classrooms Learning for all ages.* Portsmouth, NH: Heinemann Educational Books, Inc.

The basic concepts of Whole Language Learning are explained. Whole Language at every grade level is explored by giving the reader glimpse of a typical day in each classroom.

Moen, D. (1995). *Newspaper Layout & Design, A Team Approach* (3rd ed.). Ames, IA: Iowa State University Press.

This book is a good reference manual to learn the basics of newspaper layout. There are many examples and illustrations of pages.

Montaque, M. (1990). *Computers, Cognition, and Writing Instrucion.* Albany, NY: State University of New York Press.

The author explains the advantages of using computers to teach writing. Students can revise their essays more easily and they can share their work by printing it out for classmates. She explains how to set up the computers and the process needed to help students become better writers.

Pérez, B. (1994). Spanish literacy development: a descriptive study of four bilingual whole-language classrooms. Journal of Reading Behavior, 26, 75-92.

In this study the author discusses for the use of whole language teaching techniques in the classroom. In bilingual classrooms many teachers find that whole language instruction is useful when teaching the native

language as well as English.

Spanos, A. (1992). Discovery Writing: How to explore it, map it, and cultivate it well. Hispania 75, 441-44.

This article is about a Spanish Teacher who created a newsletter for his students in a Spanish Culture course. He found that newsletters are an excellent way for students to learn writing skills.